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# IN YOUR ARMS

LYRIC BY  
ELMER FLOYD  
MELODY BY  
AL. GLASER

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# IN YOUR ARMS

Lyric by  
ELMER FLOYD

Ballad - Fox Trot

Music by  
AL GLASER

**Moderato**

Piano

When you're re-call-ing  
Some-time at twi-light

Sweet-hearts of old,—  
When you are blue,—

Is there one pic-ture  
Is there a mem-'ry



Bright - er than gold?— Some - one you knew,—  
Comes back to you?— One you'll re - call,—

some - one so true,— Some - one you used— to hold? In your  
dear - est of all,— Ev - er till life— is through. In your

*rall.*

Refrain

arms ————— you'd fond - ly hold her, —————

*p-f*

Then it seemed ————— each dream came



true, In your arms

The first system of the musical score. The vocal line begins with a whole note 'true,' followed by a half note rest, then a quarter note 'In', a quarter note 'your', and a half note 'arms' with a long horizontal line extending to the right. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and moving lines, including a descending eighth-note scale in the right hand. The bass staff provides a steady accompaniment with chords and single notes.

— you soft - ly told her Love's old

The second system of the musical score. The vocal line continues with a half note rest, then a quarter note '— you', a quarter note 'soft -', a half note 'ly', a quarter note 'told', a half note 'her', a half note rest, and a half note 'Love's old'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 2/4 time signature and one-sharp key signature.

sto - ry, ev - er new; In your

The third system of the musical score. The vocal line continues with a half note 'sto -', a quarter note 'ry,', a half note 'ev -', a quarter note 'er', a half note 'new;', a half note rest, and a half note 'In your'. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 2/4 time signature and one-sharp key signature.

arms She would nes - tle close - ly,

The fourth system of the musical score. The vocal line begins with a half note 'arms', followed by a half note rest, then a quarter note 'She', a quarter note 'would', a half note 'nes -', a quarter note 'tle', a half note 'close -', and a half note 'ly,' with a long horizontal line extending to the right. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the 2/4 time signature and one-sharp key signature.



First system of the musical score. The vocal line (treble clef) contains the lyrics "In her eyes was the light that charms,". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has one sharp (F#). The melody is in a major mode. The piano part features chords and moving lines in both hands.

In her eyes was the light that charms,

Second system of the musical score. The vocal line continues with the lyrics "Now, if the whole truth were told, don't you". The piano accompaniment continues with similar harmonic support.

Now, if the whole truth were told, don't you

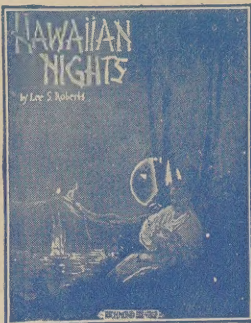
Third system of the musical score. The vocal line continues with the lyrics "long to hold that dream girl in your". The piano accompaniment continues with similar harmonic support.

long to hold that dream girl in your

Fourth system of the musical score, ending with a double bar line. It features two first endings. The first ending leads back to the beginning of the phrase "In your arms.", and the second ending leads to a final cadence. The piano accompaniment includes a forte (f) dynamic marking in the right hand.

arms. In your arms.





The Whole World Will Soon Be Singing This Song  
*By America's Greatest Composer of Waltzes.*

## HAWAIIAN NIGHTS

### VOCAL

(Based on the fascinating waltz of the same name)

By LEE S. ROBERTS.  
arr. by Dave Kaplan

Obligato

Oh \_\_\_\_\_ hear that haunt-ing strain lan - gor - ous re -

Hear that haunt - ing strain, \_\_\_\_\_ that lan - gor - ous re -

*mf a tempo*

frain, hear that mel - o - dy, Ah \_\_\_\_\_ fan - cy, \_\_\_\_\_ to that

frain, \_\_\_\_\_ That takes me back in fan - cy, \_\_\_\_\_ to

dream - y nights a - gain, Ah, \_\_\_\_\_

dream-y nights a - gain, \_\_\_\_\_ Heart en - tranc - ing

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